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### Curriculum Guide

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I enjoyed learning more about styles and different artists that I never knew before and, in turn, learning more about our craft and bettering ourselves as artists.

—Participant, California Institution for Women (CIM)

## Curriculum Guide

### A. Content

1. *Contributions*: The content of each class or workshop is decided on through the organic growth of the program, participant needs and interests, teaching artist expertise, and more. We welcome the ideas and feedback of everyone on the teaching team! You will create the topic and content of your class in collaboration with the PAC team.
2. *Three Parts to PAC*: Be aware of how to include the three vital parts of a PAC class into your plan for the session and for each day of teaching. You remember what they are, right? They include art history/visual culture, art making, and reflection.
3. *What to Avoid*: Avoid material that could fuel negativity. Incarceration is a traumatizing experience. In addition, those that are incarcerated have often experienced abuse, trauma, neglect, and other psychologically damaging experiences prior to detention. You can support rehabilitation by reinforcing positive behavior and the choice to attend the program. Also, avoid politics, religion and inflammatory topics such as racial inequity, prison politics and injustice. Airing grievances is important but it not why we are there or what we are trained or asked to deliver. Trust in the art and all that it has to offer.
4. *Diversity*: When selecting art to support the projects you will be introducing, actively integrate a diversity of art and artists. When considering diversity, we ask that you take into account: geography and period (art from many cultures and across time), point of view (art created in a variety of styles), and background of artist (diversity of gender, age, ethnicity, socioeconomic status, sexual orientation, and other considerations). Most likely, you won't be able to include all of these in every class. But whatever the area you are teaching, include a diversity of art and artists to support the lessons you teach.
5. *Inspire!* Despite the areas that we request you to avoid, there is a wide, rich, and inspiring body of content that you can draw on in your classes. This includes multiple media and disciplines in art and the history of art throughout time and across places. It is wise to be aware of your participants' background and interests and include these in your class plan. At the same time, we want to introduce new and inspiring material.

## **B. Image and Text Guidelines**

1. *Image and Content Guidelines:* These are the same for teaching teams as for participants. They include: *no nudity or sexually explicit content, no graphic images of violence, and no discrimination against any race, religion, gender, culture, or other.*
2. *Resources:* We are currently developing content that our teaching team can access to find images and readings for the classes. Please make use of these resources. In the event that your class requires something not included in these pre-approved resources, please carefully consider the images and texts you wish to bring. Use common sense and also check with your Site Lead for an informed opinion as to appropriateness.
3. *Plan Ahead:* When requesting clearance for images or texts, please submit them digitally to your Site Lead and the Director or Coordinator at least 2 weeks prior to the time you want to use it. Ideally, these should all be submitted prior to the session.
4. *Readings:* Use of text is an excellent way to support learning and expand the experience of the PAC classes. When selecting readings, be aware of the amount of support your participants may need to access the content. This might include pre-reading exercises (previewing the content), addressing key vocabulary (prior to reading), and giving key questions or prompts for participants to consider when reading.
5. *Diversity:* We said it before but it bears repeating here. Be aware of including a diversity of artists, scholars, and writers in the images and texts you present. We aim to actively shift the dynamic of presenting art history through a predominantly Western or gendered lens and rather represent a holistic view of human creative experience.

## **C. Mapping a Course**

1. *Outline:* Use the curriculum map provided to design your course proposal. If you are unaware of what it means or want feedback, please consult your Site Lead. You may also access the curriculum archive online and in the office at CSUSB for ideas.
2. *Balance:* Be aware of the current program. Using your unique skills, expertise, and knowledge, what can you add, bring, develop, or enhance to support participant learning and the development of the overall PAC project at your site(s)? Is there a project you want to join or is there an area that seems to be missing that you could build?
3. *Backwards Planning:* Consider what you want participants to be able to do at the end of the course. What do they need to get there? How can you break down the skills and techniques into smaller lessons building to a larger project? Consider mini-lessons and pre-activities. Consider how you will structure the whole to build towards a project.

4. *Timeframe*: Be aware of the time and scope of your class or workshop and set goals that make sense within this timeframe. Participants tell us they get frustrated when they are consistently not given enough time to complete a project. This is always an issue in art but is enhanced here by the fact that most cannot work on the projects outside of class. Consider offering a lab day near the end of the session to complete work.

5. *Be Selective*: Remember that you can't do everything in ten weeks. Choose a focus and shape the rest of your curriculum around that. Leave time for looking at and discussing art, sharing ideas, brainstorming and sketching, completing work, and reflecting on and sharing the works created. Plan ahead so you use time wisely.



Participants expressed to me how lucky they were to be in class, how this opportunity offered an outlet to escape and be free, that they can actually relax and enjoy themselves with peaceful activities. Some had hopes of expanding their skills, opening themselves to new knowledge. Once we began the lesson, participants were so willing to try anything and unafraid to ask questions and receive feedback.

—Christina Quevedo, PAC Site Lead, CIM